

THE CARMELITE

CARMEL-BY-THE-SEA
CALIFORNIA
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OCTOBER 23, 1929

FIVE CENTS

APPROACH OF THE GAS MAINS

Natural gas service in Carmel may be reasonably expected by the end of the year.

At present the Pacific Gas & Electric Co. have a crew at work between Hollister and Salinas on the pipe line which taps the twenty-two inch main running from Kettleman Hills. The line is expected to reach Monterey about the middle of November and as soon as the Monterey connections have been completed the same crew will continue with the installation of the Carmel mains.

Under the terms of the agreement with the city, the gas company is required to complete installation of mains within four months of the date upon which the franchise became effective. As the ordinance was passed on August twenty-eighth and did not take effect until thirty days after that date, the company, according to its present schedule is well within the time limit.

No announcement has been made as to the rates which will be effective in Carmel.

HIGHWAY IMPROVEMENTS

Work is progressing rapidly on the Monterey-Salinas highway and the official opening of the road has been tentatively set for November fifteenth.

The work of paving the Carmel-Monterey road has begun, but at the present time no detours are necessary as the pavement is being laid in longitudinal sections.

CHILDREN'S BOOK FAIR

On the initiative of Mrs. Vera Millis, president of the Carmel Parent-Teachers Association, a Children's Book Fair will be held in Sunset auditorium for one week, commencing November eighth. The Book Section of the Carmel Woman's Club, the library trustees, peninsula booksellers and leading publishers are cooperating for the occasion.

Further particulars regarding the Fair will be published in the next issue of The Carmelite.

AIRPORT DISTRICT

The next step in the proposed formation of an airport district on the peninsula will be taken on Friday, October twenty-fifth, when the petitions now in the hands of the county clerk for verification, will be submitted to the board of supervisors. A date will then be set for the hearing of protests.

Sixty-one signatures to the petition are reported to have been obtained in Carmel, where the required minimum was forty-one. Del Monte and Point Lobos, the unincorporated areas, are represented by ninety-two signatures as against the sixty-three required.

Mayor Ross Bonham directed the circulation of the petition in Carmel, while Ray C. DeYoe was in charge of Point Lobos precinct.

MRS. ELIZABETH BRUNN

We regret to record the death of Mrs. Elizabeth Brunn, which occurred at a local hospital on Thursday morning following a brief illness.

The late Mrs. Brunn, who was seventy-one years old, was born in San Francisco, where she made her home. Five weeks ago she came to Carmel to visit her daughter, Mrs. L. H. Levinson. Illness overtaking her, she was removed to a hospital and for a time there were hopes held out for her recovery, until the end came peaceably on Thursday morning.

The funeral services were held on Saturday morning, with interment at Cypress Lawn, near San Mateo. Mourning the loss with Mrs. Levinson and family are two brothers of the deceased, residing in Oakland and Berkeley, and a sister, Mrs. E. Gottfried, of Alameda.

MISS ROSEMARY RYLAND

Following an illness which necessitated her removal to a local hospital while visiting at Asilomar, Miss Rosemary Ryland of Stockton, died on Friday night.

She is survived by her mother, Mrs. F. E. Ryland, of Stockton, and a brother, C. J. Ryland, the Monterey architect.

Funeral services were held on Monday at Stockton.

THE COAST HIGHWAY ASSOCIATION

Saturday saw the initial movement of plans affecting the Carmel-San Simeon highway and property development on the coast with the organization of the Coast Highway Association. The meeting at which two hundred peninsular people pledged support of the proposed objectives was held at the San Carlos Hotel.

The four principal objectives named are as follows:

To hasten completion of the Carmel-San Simeon Highway.

To preserve natural scenic beauty along the coast route.

To encourage travel into the Monterey peninsula region.

To foster a spirit of active cooperation among the counties and communities of the central coastal region.

The organization will operate under the present name until a more suitable one can be chosen, and will follow the methods used by the Redwood Empire Association of northern California.

Officers named are E. H. Tickle, president; Ray De Yoe, treasurer; A. W. Files, secretary; G. S. Curtis, field secretary. Mr. Tickle also appointed an executive committee which includes the mayors of the three peninsula communities.

THE MORONI OLSEN PLAYERS

Hazel Watrous has been engaged to design the costumes for the Moroni Olsen Players' production of Capek's "The Makropoulos Secret," which will go into rehearsal at Carmel Playhouse on November twenty-third.

As announced last week, the Moroni Olsen group will come to Carmel from their headquarters at Salt Lake City for a two weeks' rehearsal period prior to starting on their annual tour of the Coast. Byron K. Foulger, one of the principals of the organization, and Mrs. Foulger have made their home at Carmel for several months past.

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A RARE EXPERIENCE

Bertha Wardell danced in Edward Weston's studio Saturday night before an interested and appreciative group of people. She presented dance as a form with its own design, rhythms, beats and measures. Dance with its own sounds, the sound of feet, the passing of one hand before the other, the sudden halt in regular respirations, sounds that delicately suggest and never lose their place in the silent form of the dance.

There was never at any moment in Bertha Wardell's presentation the slightest attempt to interpret anything. Not music, literature or the dance. Her performance was programmatic in so far as she gave titles. Such as **Weight, Flight, Struggle**. It was abstract when she gave studies for hands, for feet, and when she set a problem for herself to perform and then through improvisation worked it out.

The evening was one of those rare experiences when one has close and informal contact with an artist, an individual who is consistently and honestly creating a new form.

MRS. HOOPER UNABLE TO VISIT CARMEL

An inflexible itinerary has deprived the Carmel Woman's Club of an opportunity to hear Mrs. Ben Hooper, chairman of international relations of the General Federation of Woman's Clubs.

Mrs. Hooper, who is making a tour of the western and southern states, spoke in San Francisco on Monday and in Pasadena yesterday. An invitation had been extended to Mrs. Hooper by the Carmel Woman's Club, with the intention of convening a joint meeting of the Monterey County Federation, but the necessity of an immediate return to the east precluded acceptance.

For the past two years Mrs. Hooper has been one of the principal speakers on international relations at Chautauqua, New York. Last year her "Peace Plan" won first prize at the conference on the Cause and Cure of War, held at Washington.

SUNSET P. T. A.

Instead of the customary afternoon session, the next meeting of the Sunset Parent-Teachers Association, on Friday, November eighth, will be held in the evening to permit the attendance of fathers. Mr. R. C. DeYoe will be in charge of the program.

Increased attendance is anticipated also as a result of the formation of a Room Mothers committee, with Mrs. Paul Schrap as chairman, assisted by Mrs. Donald Hall, kindergarten; Mrs. L. H. Levinson, first grade; Mrs. Howard Hatton, second grade; Mrs. G. Burnett, third grade; Mrs. E. A. Littlefield, fourth; Mrs. George Coblentz, fifth; Mrs. Miles Bain, sixth; Mrs. Frank Berkey, seventh; and Mrs. William Butler, eighth grade. The purpose of this committee is to secure

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further interest and cooperation of parents. Vacancies on the board of the P. T. A. have now been filled, the complete roster being as follows:—

President, Mrs. Vera Peck Millis
Vice-President, Mrs. L. H. Levinson
Recording Secretary, Mrs. Francis Farley
Corresponding Secretary, Mrs. W. H. Normand
Treasurer, Mrs. Estelle Joyce
Committee Chairmen:
Publicity, Miss Anna Baer
Program, Mrs. Ernest Calley
Luncheon, Mrs. John Crichton
Music Advisor, Mrs. Harry J. Sheppard
Art, Miss Ida Curtis
Membership, Mrs. James Hopper
Room Committees, Mrs. Paula Schrap
Recreation, Mrs. H. D. Bullock
Films, Mrs. John Bathen
Parliamentarian, Mrs. Miles Bain
Auditor, Mrs. S. W. Hastings.

WITH THE GIRL SCOUTS

A very good friend of the Carmel Girl Scouts has promised a gift of five hundred dollars, if the Carmel Girl Scout Council raises a similar sum by December first. This amount will liquidate the debt on the Girl Scout House, the Local Council having a considerable sum on hand. Accordingly, plans are under way to attain their goal.

The bridge tea to be given on Monday, October twenty-eighth, by the Carmel Girl Scout Council, at the Girl Scout House, at Sixth and Lincoln, for this purpose, promises to be a large party with more than fifteen tables in play. The local Girl Scouts, with their hostess badges, will assist the Council and serve tea later in the afternoon. The Pacific Grove Council has been invited as guests of the local Council.

Friday evening, October twenty-fifth, the Carmel Girl Scouts are entertaining at the Girl Scout House with a Hallowe'en party from eight to ten. Each Scout has the privilege of inviting one or two guests, and all are working hard to make it a success. Popcorn balls and serpentine are to be sold to add to the building fund. The following committees have been appointed:—

Entertainment Committee: Virginia Hastings, Chairman; Ada Whiffin, Janet Sayers, Martha Millis.

Refreshment Committee: Mary Bigland, Chairman; Reed Schrap, Frances Butler, Eleanor Watson.

Decoration Committee: Jane Hopper, Chairman; Marjorie Bullock, Suzanne Brownell, Jean Spence.

Floor Committee: Maxine Harbolt, Chairman; Pattie Truslow, Suzanne Robinson.

Sunday morning the Girl Scouts ended their celebration of National Girl Scout Week by attending the eight o'clock services at the San Carlos Borromeo Mission, en masse in official uniform.

WRITTEN IN CARMEL

"Plain Talk" for November contains a short story by Goldie Weisberg, written during her summer sojourn in Carmel. Under the caption of "Poor White," the story deals with the futile struggles of a migratory agricultural family of the Southwest.

"DANCES IN SILENCE"

by Bertha Wardell

The Dance in Silence, or to put it negatively, the dance without music, is an integral part of the modern movement. This new development in the dance arises, as I feel it, from a desire and a need on the part of the dancer to simplify the dance and to return to certain fundamentals.

Suppose that the dance is no longer regarded as music interpretation. What does the elimination of the music mean? To dance without music means that the body moves rhythmically with a reason for the movement coming from within the dancer himself. As can be readily understood, this way of working releases the dancer, if he has the disposition to be freed, to a great variety of expression and individuality of style. It does this through allowing the body to realize and create its own rhythmic patterns under the stimulus of idea, emotion or simply the desire to move.

People walk differently, run differently, lie down and get up differently. Henri once said something like this. "We do not need to strive for originality. Our own originality is a fact from which we can never escape."

The ballet and the musical comedy attempt to produce uniformity; the ballet of movement, the chorus of movement and personality. These have their definite and acknowledged place. Their having such a place, however, should not exclude other possibilities, especially the possibility of enriching our choreography by encompassing within it all possible ways of variation. Discoveries, differences are inevitable if the dancer has all outside help taken away and is left to depend upon the rhythms of his body and his temperament. He can not escape his own originality.

I do not mean that dancing in silence should or ever will replace dancing with music. No one way of dancing is all-inclusive. All dance styles are only different phases of the same reality—the desire to express by movement. Returning to the musical dancer—the two arts of music and dancing are so inter-related that there will always be dancers to whom tone is so meaningful that it supplies their most powerful stimulus to movement. However, as many musicians know, good dancers often have lamentably poor musical taste. To say that dancers must be good musicians is on the face of it ridiculous. Here the dance in silence may have a function—to give an opportunity for a more complete and harmonious development to those dancers to whom the dance as interpretation of music may be imprisonment within an alien form.

I do not intend as an exposé—an exposition of a philosophy of the dance. I only wish to recognize certain facts: that the dance is an art of movement, that the medium of expression in the dance is the body, that each body and the personality which is a part of it have interesting

differences, and it is to be hoped that these differences may be used constructively with the Dance in Silence as one way to create new dance forms whereby the dancer may become an independent instead of a dependent artist.

DENE DENNY'S CONCERT AT STOCKTON

"Dene Denny opens mind of large audience to traits of modern music in exploration recital" is the headline of the Stockton "Daily Evening Record" after Dene Denny's successful playing as guest artist of the College of the Pacific Concert Season on October fifteenth before an audience of over five hundred people.

"Miss Denny has the sincerity and the background of musicianship that enable her to give direct clarity to her subject and its place in the realm of music for the layman as well as the musician. Her memory, in addition, is something to cause marvel," concludes Idamae Johnson in a long and appreciative discussion of the concert for the "Record."

C. M. Dennis, Dean of the Conservatory, in a letter to Dene Denny, writes, "Everyone felt that it was a rare opportunity, and they not only felt indebted to you for the opportunity to hear the works of the ultra-moderns presented so well and so sympathetically, but I have heard a great deal of admiration for your technical proficiency and above all, for the musical mentality which could master such a program and present it from memory."

Great enthusiasm was evinced after the concert in the crowded reception room, and the following day Miss Denny was the guest of honor at a large luncheon of the Stockton club women given in a fashionable down-town apartment hotel.

THE RICHNESS OF CARMEL

Why does one summer in Carmel? Perhaps Mr. and Mrs. Frank Sellers know. They have now spent three summers here, and have but just left for their Pasadena home. Mr. and Mrs. Sellers are among those of discriminating taste and judgment who, instead of going to the Riviera or some like spot, prefer to transfer their hospitable drawing room and their wide interest in art, music, and people to Carmel during those months when Pasadena is too warm for comfortable residence.

Browsing among the Carmel and Monterey shops, picking up first editions, rare bits of furnishing to fill some place in the Colonial home on Orange Drive, meeting people whom they may have known in Vienna or Paris, Mr. and Mrs. Sellers find complete enjoyment in what Carmel offers.

Mr. Sellers, himself a collector of books, as well as a patron of music, has organized a symphony orchestra in Pasadena, and it is this significant enterprise that now occupies his greatest interest and support.

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THE CARMELITE

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CALIFORNIA

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THE FIRE DEPARTMENT AND ITS NEEDS

The petition, as published in last week's issue of The Carmelite, requesting that a special election be called for passing upon a proposed \$45,000 bond issue for the Fire Department will be presented in all probability at the meeting of the City Council on November sixth.

An immediate inclination to lend wholehearted support to the Fire Department was revealed by the readiness with which the required number of taxpayers affixed their signatures to the petition. By the same token there was revealed a trustfulness in the "all's well-ness" of things that frankly The Carmelite is unable to share.

The intended purposes of the bond issue, as outlined in the petition, are the acquisition of a site for and the erection of a fire station, and the purchase of apparatus and equipment. Under the latter heading, it is understood that there would be added a 750-gallon pumper, additional hose and other paraphernalia of a minor nature.

The Carmelite sees in the present proposals a situation primarily involving politics, real estate transactions and sentiment, with the 750-gallon pumper and its extra hose limply bringing up the rear.

In so far as meeting the legitimate needs of the Fire Department is concerned, there can be but little divergency of opinion. If it can be shown by past performances that Carmel's fire-fighting equipment is inadequate, then by all means the deficiencies should be made good, within reason. The qualification is necessary, because it has been stated by a contemporary that the bond issue is intended to bring the department's equipment to a point where it would be able to meet any emergency which might arise. That can be dismissed as chimerical. Forty-five thousand dollars, or several times that sum, would not provide equipment adequate to cope with any and every emergency which might possibly arise. What is needed is to strike a balance between the

demonstrable requirements of Carmel and its capacity to pay.

Monterey has a 750-gallon pumper for which it paid \$12,500 three years ago. Without reference to current price lists, it may be assumed that similar apparatus for Carmel would cost approximately the same. Make a generous allowance for minor equipment and out of a \$45,000 bond issue there would remain about \$30,000 to be expended upon a fire station, including the site.

■ ■ ■
Considering first the question of a site, there will be found in last week's issue of the "Pine Cone" the following statement:

"Because the area between San Carlos and Lincoln, Fifth and Ocean avenues contains the homes of a majority of fire department members, Leidig recommends that general location for a new site for the fire house, should such a structure be built."

The minutes of the Council meeting on August seventh show that Fire Chief Leidig, presumably in his capacity as a private citizen, offered to the Council certain lands as a site for a city hall, on condition that three thousand square feet of the ground area be utilized for a fire station. Specifically, the offer applied to lots 16, 18 and 20, in block 56, which is bounded by Fifth, San Carlos, Sixth and Dolores. These lots were offered to the city for \$15,400; the plot is shown on the tax books at an assessed valuation, including improvements, of \$1745. If the Fire Chief has been correctly quoted in the "Pine Cone," the logical deduction is that at least one prospective site for the projected station has been chosen.

Incidentally, The Carmelite ventures the prediction that more will be heard from block 56 before Carmel is through with bond issues. The transfer of lots 16, 18 and 20, block 56, is reported in the "Daily Abstract" for July sixth. On August first there was reported another transaction, between other parties, involving four other lots in the same block, and rumor has it that those lots are now being groomed as a site for a town hall. But "sufficient unto the day"

■ ■ ■
The question of a fire station presents another problem. If it were merely a matter of housing the departmental equipment, centrally located garage facilities are available—accommodation for which the city could pay as it goes without indulging in further instalment buying on a large scale. But when it is planned to provide for the city's volunteer firemen certain comforts and conveniences notably lacking at present, there enters into consideration an intangible factor best described as sentiment.

When a city engages firemen, as a rule they are housed in barrack-like structures, they are not overly paid for the risks entailed in their calling, and the life they

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lead is not weighted with comforts at the expense of the municipal purse. Volunteer firemen are on an entirely different footing, placed there partly by sentiment and partly by just recognition of a continuing obligation. No taxpayer wishes to appear niggardly toward the volunteers. If a club-room is desired and the proposal were to be presented separately, the matter would be simple, but when their case is coupled with larger proposals sentiment introduces a complication.

Frank discussion of the project from all possible angles is needed—discussion based on facts and envisaging undisputed obligations divorced from sentiment. For a city the size of Carmel, already heavily taxed, there is nothing sentimental about a \$45,000 bond issue.

FREDRIC BLANCHARD, THE MAN

When we think of the Sons of Vermont, we do not as a rule think of them as joyous and gracious, whatever else may be their virtues, but rather as stern and forbidding products of their austere environment.

Fredric Blanchard showed us that there existed a different side to life in Vermont. The farm home in which his early days were spent was filled with music and friendly intercourse, as well as much hard, laborious work. These two elements seem to have joined together to form the warm and generous nature and the perfect balance that distinguished his life to a marked degree, for poise, with an understanding heart, was the keynote of his life.

Later, when it came time to leave the shelter of his home and struggle for an education, he carried with him the characteristics that drew to him friends who formed the nucleus of the large circle who will now miss him so sadly.

Mr. Blanchard was a graduate of Oberlin College, where he worked his way with his musical ability. The experience later enabled him to play in summer concerts with members of the Boston Symphony Orchestra while taking a post graduate course at the Emerson School of Oratory. He then accepted and held for twenty-five years the professorship of public speaking at the University of Chicago, where he was considered by his colleagues to be one of the outstanding members of the faculty.

His all-too-short time at his Carmel Highlands home was one of the greatest joy to him and to those who were privileged to know him. His thought was always for others and he was ready to enter into the activities of the community and to do his share toward promoting the things which make life worth while.

Fredric Blanchard was a great and loving soul and one whose going leaves a void in the lives and hearts of those who knew him.
C. A. P.

The Theatre . . .

By Adolf Genthe

Martin Flavin, of the Highlands of Carmel and the lowlands of Chicago, has written another good play. He has received high praise for "The Criminal Code," a prison play with a sombre and tragic ending. Mr. Flavin is one of the few contemporary American playwrights who dare to send their audiences away with roused feelings of pity and revolt and dissatisfaction with conditions that are.

His "Children of the Moon" was not a Broadway success—nor is it likely that "The Criminal Code" will last the season in that expensive thoroughfare. But that's not a proper test of a play. Mr. Flavin has evidently made a fine addition to the drama of our day—may we, on behalf of Carmel and this Peninsula, extend to him our congratulations!

Listen to Donn Byrne on the subject of "happy endings." It is near the end of "Messer Marco Polo," as warm and colorful and gallant a tale as has come out of this generation.

"Oftentimes the stories with the endings that grocers' daughters do not be liking are the stories that are worth while. And the worth while stories do be lasting. Never clip a story half-ways because the Widow Robinson doesn't like to have her mind disturbed, and she warming her breadth at the fire. The Widow Robinson may have a white coin to buy a book with, and think you the grand author entirely and you pleasing her. But the Lord God, who gave you the stories, will know you for a louse.

"I call to your mind the stories of the great English writer—the plays of the Prince of Denmark, and the poor blind king on the cliff, and the Scottish king and his terrible wife. The Widow Robinson will not like those stories, and she will be keeping her white coin—but those are the stories will endure forever."

What is it about the theatre that prevents four out of five Anglo-Saxons who attend it from thoroughly enjoying themselves unless they are roaring with laughter?

What do we think of a mature woman who is continually giggling? Or of a man who is constantly shaking with laughter? Suppose we should hear of a person whose sole reading is represented by the humorous magazines and the "comic strip"; whose interest in the graphic arts is confined to merry cartoons and caricatures; whose taste for music and poetry and dance is limited to side-splitting parodies; whose sole idea of conversation is an exchange of jokes; who meets

the pleasant aspect of gardens and green fields and the sublimities of mountain gorges and sunset seas with appreciative uproarious laughter—would we not deem such a one ripe for the madhouse?

But this Merry Andrew defends himself, "Life is so full of work and trouble," says he, "that when I take my recreation I don't want to think; I don't want to be quiet; I want to be cheerful; I want to be always at something funny." The Theatre, synthesis of all the arts, magic mirror of all Life, oldest instrument of Man's recreation—is it not verging on the imbecile to limit one's pleasure in it to tittering and giggling and guffawing at comic lines and funny situations?

The predominant drama of every great and happy race has been the tragic drama. The paradox of a gay and happy and fortunate people taking its pleasure in tragedy is easily explained—none but the strong and fortunate and truly happy can face the thought of death and disaster without flinching. The man or woman of strength and healthy nerves, with mind cleansed and purified by the "pity and terror" of tragedy, leaves the theatre refreshed; the same play will only agitate or depress the nerve-racked or ill-nourished or otherwise unhealthy person.

At any rate the production in New York of Martin Flavin's new play, with its unhappy ending, is a good sign. If the play succeeds, in the popular sense, as his "Children of the Moon" did not, it will be a very much better sign.

THE CRITICS SPEAK

(Although it is an intrusion into the province of Adolf Genthe, who presides over the theatre column in The Carmelite, we reproduce for their general interest some excerpts from comments on the New York production of Martin Flavin's "The Criminal Code.")

Arthur Ruhl in the "New York Herald Tribune":

"Mr. Flavin sets out, in somewhat the mood of Mr. Galsworthy's 'Justice,' to show what a lot of tragedy may fall on an essentially innocent man who happens to have a bad 'break,' both with the written criminal law and with the unwritten code of lawbreakers themselves. As he has the courage to end his story tragically, when it would have been comparatively simple to give it a happy ending, one assumes that he has real convictions in the matter.

"One difficulty with all such literary attacks on existing conditions is that the author inevitably is engaged in two different and possibly conflicting tasks. He wants to show that something is wrong and he wants also to move his audience and write an eloquent play. In making the latter, he may well overstrain the probabilities and exaggerate his facts. Whether he does so in this case must be left to those who are better informed than we about actual conditions in our state prisons. So far as his story itself

goes he is clear-headed and logical enough. It makes a good show; well written, well acted, well staged and calculated to hold any sort of spectator's attention.

"The story is told tersely and without hysterics, in a series of detached episodes, somewhat after the fashion of last year's 'Machinal.' How just Mr. Flavin's arraignment of prison conditions may be is, as already suggested, rather beyond our province, but with prisoners as willing as those in Colorado, seem to have been to kill themselves rather than endure these conditions the play receives a certain backing from the day's news."

Percy Hammond, writing in the same issue of the "Herald-Tribune":

"Martin Flavin in 'The Criminal Code' sheds the Stage's glaring spotlight on the dark places of our courts and penitentiaries. Obviously a sincere and sympathetic student of the wrongs suffered by the wrongdoers, he shows them to us in a grim drama, streaked with the glitter of theatrical romance. This romance, perhaps, was but Mr. Flavin's obeisance to Broadway, a brave compromise of Drama with show-business.

"Otherwise 'The Criminal Code' is a big parade of penology's evils, pictured with credible characters, dramatic incidents and atmosphere, the sufferings of the jailbirds. In addition to its plausible mutinies and murders, it has Mr. Arthur Byron to impersonate the odd role of a popular District Attorney, demoted, with careful explanations by the author, to the turnkeyship of an upstate hoosegow. Mr. Byron's representation of this honest, and troubled officeholder is one of the completest exhibitions of strong acting to be seen in any of the neighborhood's better puppet-shows. He borders, I daresay, upon the miraculous in the scene where in he grills the heroic felon, pleading with him to betray the murderous 'trusties,' and sending the audience into a tumult of hand-clapping. He has the bang, the smash, the punch, the rhythm and the subtlety of a fine and earnest impersonator and showman.

"You will be in sympathy with Mr. Russell Hardie's characterization of the ingenuous victim of the law's mechanical cogwheels, a part more difficult to play than Mr. Byron's, perhaps. He is, in the lingo of Times Square, 'immen e' throughout the panorama, and especially so as in the shadows of his dungeon he sinks a knife into the heart of a hateful and ferocious official. Among the big thrills I get from 'The Criminal Code' is that in its last moment. The country lad has assassinated his cruel guard in a fit of desperation and he is sobbing in the arms of the warden's daughter. Then the ominous prison whistle blows, announcing that mischief is afoot. Its sinister wails are long and sonorous, predicting, as the curtain falls, the electrocution of the hero, and we make haste to Barney Gallant's or The Ambassadeurs."

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THE CARMELITE, October 23, 1929.

A CARMELITE POET

Containing several poems originally published in The Carmelite, "Leaves of Wild Grape," by Helen Hoyt, has made its appearance under the imprint of Harcourt, Brace & Company. A glimpse of the poet behind the book is afforded in a biographical note prepared by her publishers.

Helen Hoyt was born in Norwalk, Connecticut of New England stock. Her mother's family were the Bairds, long residents in New Haven. From her earliest years it was clear that she would be a writer.

The formative years of Helen Hoyt's girlhood were spent in a boarding-school, conducted by her aunt, and run on the purest Mid-Victorian lines, where the reading of fiction and poetry was forbidden as being a waste of time. From this environment Helen Hoyt emerged to enter Barnard College. During this time she began to write poetry, and from the beginning she wrote with finish and maturity.

From the first, she used the conventional rhythms and free-verse forms equally, being, indeed, unaware that anyone else was using the free-verse forms. This was about 1906, so that Helen Hoyt may claim to be one of the first to write in free rhythms in America, and that spontaneously.

The search for reality, the essential truths, both in art and in life, has always been the keynote of her character. One phase of this showed itself when she left New England for the atmosphere of the west.

In Chicago she found the vitality and enthusiasm for living congenial to her taste. While the struggle to make a living as an office-assistant became increasingly difficult, she lived and wrote happily. Finally such writers as Edgar Lee Masters, Floyd Dell and Harriet Monroe and the others who at that time made Chicago a center of literary activity, recognized in Helen Hoyt a new and vital voice. Meantime she entered the office of Miss Monroe's "Poetry" magazine, remaining some years. Later, an annuity having come to her, she went to live with a friend, in Appleton, Wisconsin. Then again returning to Chicago, she became associate editor of "Poetry."

In December 1919 Helen Hoyt arrived in California. The first man she met on the day of her arrival was the man she later married and since then California has been her home, and "Leaves of Wild Grape," just published, is the creative result of her life here. Living as she does in the lovely Napa Valley, under a brilliant sun, surrounded by flowers and wilderness and enfolded by hills varied in their shapes and shifting in their color, Helen Hoyt has added new and richer emotions and cadences to her poetry. All this atmosphere, however, is but the background for poetry where a woman speaks out as no other woman has done her inner feelings as lover, wife and mother.

THE NEW BRITANNICA

Reviewing an encyclopaedia and doing it justice would be almost as hopeless a task as setting about the compilation of a new one singlehanded. The best that can be done is to sketch the outline and suggest the contents.

When the first edition of the Encyclopaedia Britannica was published in Edinburgh over a century and a half ago, the sum total of man's knowledge required only three volumes for its exposition. The fourteenth edition, a set of which was acquired recently by the Harrison Memorial Library, comprises twenty-four volumes, and for the statistically minded it may be added that the edition contains approximately thirty-five million words, written by three thousand five hundred authorities, with an index listing over half a million separate items.

The task of organizing, writing, editing and publishing the new Britannica has been completed in less than three years, and most of the contributions have been written within the last year. The "newness" of the work is indicated by the inclusion of an article on the accord between the Pope and Mussolini.

The new Britannica is far from being merely a source for answering general questions. In it one may read Ramsay MacDonald on "The Labor Party"; Vernon Kellogg on "Herbert Hoover"; Edwin E. Slosson on "Thomas A. Edison"; George Bernard Shaw on "Socialism"; Roy Chapman Andrews on "Exploration in Mongolia"; R. A. Millikan on "Electrons"; Albert Einstein on "Space-Time"; Thomas Adams on "Town and City Planning"; Henry Ford on "Mass Production"; or other equally recognized authorities on various subjects.

Music is treated at length, with special articles on teaching, musical notation, and music printing, not to mention music from the ether, and the musical-box.

Drama is dealt with from "The Origin of Dramatic Rites" to German expressionism. There are separate articles on the Little Theatre movement, theatre architecture, theatrical production, costume and stage design, and even dramatic criticism.

The graphic arts receive exhaustive treatment. There is a lengthy article on painting, with illustrations, many in color, of works from the early Italians to the Surrealists. Sculpture is extensively treated, too, and there is also an article on sculpture technique.

Literature, of course, is covered in its complete range, from the Greek and Latin classics to the latest trend of novel-writing.

It was planned to acquire the Public Library's set of the Britannica through a special fund, but as donations failed to reach the required total it was necessary to complete the purchase price from the regular book funds. There can be no question of the money having been well spent for the new Britannica ranks high in the list of library indispensables.

MUSIC INSTRUCTION IN THE SCHOOLS

(From a talk by Miss Madeline M. Currey, instructor in music at Sunset School, before the Parent-Teachers Association.)

"Most prevalent methods of teaching make music a tiresome drudgery for childhood, but the Concord material which we are using this year evolves a way of making it a thing of delight. I have found that the younger children are regarding their music as a creative fairyland in which they all love to dwell.

"I shall give just a mere outline of my aims for the year.

"I do not plan to lay stress upon the cumulation of knowledge from without, but aim to place first stress upon the liberation of musical feeling from within. I think that any system of music teaching which checks the free creative action of life is a mistaken system. Therefore, I am seeking to let the child feel early that his musical education is rather the liberation of music within him by delightful work and play, than an accumulation of knowledge from without. In short, I think that the child's emotional nature and sense of music should precede, dominate, and preside over his later skill and technique on instruments. The instru-

ment should exist for the child and not the child for the instrument.

"Throughout the grades, in order to develop this freedom of expression and originality, I am using the following means: melody-making, enrhythmics, and the rhythm orchestra. The music appreciation work I am doing thus: for the primary grades, I am correlating the appreciation of music with the appreciation of art. For the intermediate and upper grades I plan to give a series of recitals and lectures which will cover the different periods of music and particularly the sonata-form. I shall also give a detailed study of one symphony."

MUSICAL MISCELLANY

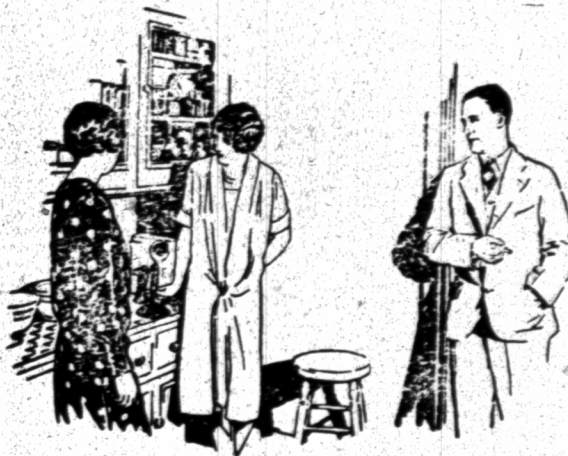
Margaret Lial, of Lial's Music Shop, will play two violin selections today, during the Kiwanis luncheon at the San Carlos hotel. The numbers played will be Thomas Vincent Cator's "Sea Lily" and "Chant Canadienne," with Mr. Cator accompanying at the piano.

At the first fall dinner of the San Francisco Musicians' Club, to be held on Saturday evening at the Bellevue Hotel, Thomas Vincent Cator will speak on "The Aura Modality Scale."

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